WILTON HOUSE GUIDE

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Wilton House Guide

A HANDBOOK FOR VISITORS

BY

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ULSTER KING-OF-ARMS; LATE COLDSTREAM GUARDS

WITH ILLUSTRATIONS

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AUTHOR'S NOTE

THIS little book is designed to supplement the information given by those who are entrusted with the duty of conducting visitors through the public rooms at Wilton House. The author has endeavoured to call attention to those works only which are considered by the best authorities to be of artistic or historical interest, and to give only such information as may be readily assimilated in the short time available for the inspection of so large and varied a collection. Those students and lovers of Art who wish for fuller information regarding the pictures will find an exhaustive account given in the large illustrated catalogue, "Wilton House Pictures," by the same author, published in 1907.

The description and history of the house itself have been kept distinct from the catalogue in order to prevent confusion during a rapid transit through the various rooms.

The portion dealing with the sculpture is based on the notes made by the late Charles Newton, M.A., and Professor Adolf Michaelis.

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THE SCULPTURES

THE large collection of antique and pseudo-antique statues and busts was formed by Thomas, 8th Earl of Pembroke, at the end of the seventeenth century. They include such of Lord Arundel's collection as had not been exposed to the weather, a portion of the Giustiniani and Mazarin collections, and some busts from that of Valetta of Naples. The greater number of the statues are now arranged in the cloisters, completed by Wyatt in 1807. In describing the sculpture the word " modern " has been used to describe those examples which were the work of the many capable copyists of the sixteenth and seventeenth centuries. It is probable that many of these would be more properly described as classical adaptations rather than copies of existing works. It is also probable that in the future this nature of work will be more fully understood and appreciated than at the present time. There is no doubt that during the later years of the Renaissance the demand for classical sculpture far exceeded the supply, and, in consequence, many sculptors devoted themselves to the production of work founded on classical tradition, which should not appear out of place in the great palaces built by Palladio and his followers. Those

works of which the whole or a portion can be correctly described as antique are marked with an asterisk.

THE HOUSE—ENTRANCE HALL

(*Turning to the right on entering the door*)

1 Suit of armour, taken from Louis de Bourbon, Duc de Montpensier, at the battle of St. Quintin in 1557. This formed part of the spoil which fell to the lot of William, 1st Earl of Pembroke, who commanded the English contingent.

2 Trophy of arms of various dates.

*3 A colossal figure of Apollo. Good Roman work of the Imperial period.

4 Trophy of arms and armour of various dates.

*5 Statue of Faustina the elder. Greek marble.

6 Suit of armour made for Henry, 2nd Earl of Pembroke; hitherto wrongly described as belonging to William, 1st Earl. The original design for this suit is to be seen in an armourer's pattern book preserved in the Art Library of the Victoria and Albert Museum.

*7 Colossal male figure, known as Bonus Eventus, or a "Pantheon." Roman work of the time of Antinous.

8 Trophy of arms and armour of various dates.

* Wholly or partly antique.

*9 Colossal figure of Hercules holding in his hand the apples of the Hesperides. Roman work much restored.

10 Trophy of arms and armour of various dates.

11 Suit of armour taken from Anne, Duc de Montmorency, Constable of France, at the battle of St. Quintin, and forming part of the spoil allotted to William, 1st Earl of Pembroke.

Above the cornice are nine complete suits of armour, some of which were taken at the battle of St. Quintin.

THE CLOISTERS

*1 A circular altar with three figures in low relief, in the style called "Architectonic," or imitation of the "archaic." The figures represent Dionysus and the Horae. The inscription, in archaic Greek characters, signifies: "Let us sing, Dionysus, the beautiful, the reveller, the yellow-haired."

1*a* On the altar is a modern urn, on which is a rudely sculptured bas-relief, representing Apollo Musagetes, attired like a Muse, with other figures, with the inscription: DM. HOR: FLACC: RIIS: MAR: PAMPH: MIN: FAFECIT.

2 Colossal bust, inscribed Alexander Magnus. Not antique. Mazarin Coll. (?)

*3 Bust of Antoninus Pius, restored. Mazarin Coll. (?)

*4 Terminal head of the Bearded Bacchus, wrongly inscribed Plato.

*5 Contest between Hercules and a giant, much restored. Mazarin Coll. (?) In the pedestal is a modern bas-relief of Diana and Endymion; and in the wall above, another of Theseus and Ariadne.

*6 A laurelled bust, much restored, inscribed Perseus, but more probably Hadrian. Mazarin Coll. (?)

*7 A terminal head, bound with a diadem; imitated from an archaic original; terminal bust and inscription modern.

*8 A nymph sleeping. Nearly identical in attitude and arrangement of drapery with the Ariadne in the Vatican. Mazarin Coll. (?) In the pedestal a circular disk with a low relief of a satyr. In the wall above, Saturn distributing rewards to the Arts and Sciences. Modern.

9 Bust of Nero. Modern copy of the basalt head in Florence, Uffizi, No. 65. Mazarin Coll. (?)

*10 Female figure, restored as a Muse. Head and arms restored. Mazarin Coll. (?)

11 Bust of Messalina; head modern. Mazarin Coll. (?) Above is

11*a* A female bust, perhaps Diana.

*12 Bust, called Didius Julianus, perhaps Marcus Aurelius. Above is

12*a* A modern bust called Libera.

12*b* Two portrait heads, called M. Aurelius and Faustina. Modern. Mazarin Coll.

*13 Statue of an athlete, miscalled Antinous. Much restored.

*13*a* Relief of Vesta. Found about 1690 near the Villa Mattei.

*14 Statue, restored as Mercury. The trunk antique. Mazarin Coll. (?)

15 Bust called Anacreon. Modern. Mazarin Coll.(?)

16 Bust called Asinius Pollio. Modern copy of the so-called Aratos in Naples. Mazarin Coll. (?)

*17 Sepulchral bas-relief. Greek marble; style of about the third century B.C.

18 Head, in rosso antico marble. Modern.

19 Head, in rosso antico marble. Modern.

*20 Bust of Metrodorus, wrongly inscribed Aristophanes.

*21 Boy running. Right arm and feet restored.

*22 Boy playing with cymbals; much restored. Mazarin Coll., No. 104.

23 A bas-relief. Not antique.

24 Bust called Coriolanus. Modern. Mazarin Coll. (?)

*25 Bust of Antonia.

26 Modern copy of the Dying Gaul.

27 Bas-relief in mosaic. A modern imitation of the antique fragment of a marble relief in the Villa Albani. Hercules is seated at the foot of

the tree of the Hesperides; before him is one of the daughters of Atlas. Given to Thomas, Earl of Pembroke, by Sir Andrew Fountaine.

28 Bas-relief of Diana and a stag. Modern.

***29** Bust of Julia Mammaea, miscalled Caesonia. Mazarin Coll., No. 55.

***30** Bust called Pompey. Drapery modern. Mazarin Coll. (?)

31 Figure of a barbarian on horseback, in alto relievo. Probably of the time of Trajan. Mazarin Coll., No. 121.

32 Small bas-relief, possibly antique, of Jupiter and Venus seated; before them a figure sacrificing.

***33** Bas-relief of a bull led to sacrifice.

***34** Female, double terminal head.

35 Male, double terminal head. Aristophanes and Menandros, replica of the double head in Bonn.

36 Male, double head. Modern.

37 Modern bas-relief, allegorical figures of Painting and Sculpture.

38 Alto-relievo of a sleeping child in black marble. A very fine specimen of modern sculpture, probably of Fiamingo's time.

39 Bust called Philemon. Modern. Mazarin Coll. (?)

***40** Bust called Matidia. Mazarin Coll. (?)

***41** Terminal double head of Bacchus.

42 Bust of Vitellius, miscalled Titus. Head modern. Mazarin Coll. (?)

*43 Female head, perhaps Ariadne. Mazarin Coll. (?)

44 Modern bas-relief.

45 Modern bas-relief.

46 Bust of Homer, a copy of the celebrated portrait. Valetta Coll.

*47 Bust called Anna Faustina.

48 Group in very low relief, Jupiter seated in a chair bearing an eagle on his wrist. Before him a candelabrum, and a young athlete with his hands in a cauldron placed on a tripod. Above is inscribed, in archaic letters in the style called "boustrophedon," *i.e.*, the second and fourth lines from right to left: "Mantheus, son of Aethus, offers thanks to Jupiter for his victory in the Pentathlon (or contest of five games) of youths."

This is probably Greek work of the fifth century B.C., retouched by a modern hand.

*49 Alto-relievo of the Three Graces, much restored.

50 Pine cone, or Thyrsus, and foliage in relief. Part of a larger composition.

51 Bust called Dolabella, perhaps antique. Mazarin Coll. (?)

*52 Statue of a boy playing with a ball. Trunk antique.

53 Young Satyr. Modern.

54 Bas-relief of boys with grapes, by Fiamingo.

55 Bust of Vitellius. Modern. Mazarin Coll. (?)

*56 Statue of an orator, head and right arm restored. Called Marcus Antonius.

57 Bust miscalled Marcus Aurelius. Modern.

58 Bust called Portia. Modern.

59 Over door is a bas-relief of Cupid, his head and shoulders enveloped in a mask representing the head of Silenus.

*60 A sarcophagus, in the centre of the side of which is represented a temple with folding doors; at the ends, Gryphons. From the Columbarium discovered on the Via Appia in 1726. Purchased from the 3rd Duke of Bedford. This, with Nos. 111, 129 and 143 are supposed to have been the coffins of the attendants of the Empress Livia.

*61 Bas-relief from the side of a sarcophagus, representing the death of Meleager, in three groups. Coarse Roman work. Mazarin Coll. (?)

*62 A crouching Silenus.

*63 Bust called Vibius Volutianus. Mazarin Coll., No. 133.

64 Bowl carved with a floral design in low relief.

65 Bust miscalled Pindar. Modern. Mazarin Coll. (?)

*66 Bust called Julia Maesa. Mazarin Coll., No. 13.

67 Bust called Vespasian. Mazarin Coll. (?)

*68 Statue of Bacchus. The trunk and right arm antique. Mazarin Coll. (?)

69 Bust of Caracalla. Mazarin Coll. (?)

*70 Silenus with the infant Bacchus, the latter modern. Mazarin Coll., No. 83.

71 Alto-relievo of Cleopatra. Modern. Mazarin Coll. (?)

72 Alto-relievo of a nymph. Modern.

73 Female bust. Modern. Mazarin Coll. (?)

*74 An Egyptian statue of about the seventh century B.C., probably from Sais, representing an officer of high rank. The head and neck are a modern restoration. Down the back is the following inscription: "An act of homage to Phtha Socharis, who has given to him the usual course of food and drink in the festival of the early part of the year; of the commencement of the year; in the festival of lamps; in the festival of Thoth; in the festival of the harvest; in the festival of the solstices; in the monthly and half monthly festivals." Round the plinth are the names and titles of the officer represented. Mazarin Coll. (?)

75 Bas-relief of Victory surrounded by trophies. Modern.

*76 Part of a three-sided candelabrum, on the faces, Silenus, a Satyr, and a Maenad, dancing.

77 Copy of a bust now in the Bibliothèque Nationale at Paris, bearing the following inscriptions: "Marcus Modius Asiaticus, a scientific (or methodical) physician." "Farewell my patron Asiaticus, thou who hast experienced

in thy heart many good things and many griefs." Obtained by Thomas, Earl of Pembroke, from the Duke of Argyll.

*79 Bust of a boy miscalled Alexander Severus. Mazarin Coll. (?)

80 Bust of the period of Hadrian. Inscription modern. Mazarin Coll. (?)

81 Bust called Marcellus. Modern.

82 Copy of the Apollo Belvedere by Wilton.

83 A group of boys by Fiamingo.

*84 Bust of Sophocles (?). Mazarin Coll. (?)

*85 Bas-relief of a funeral banquet. Mazarin Coll. (?)

86 Bas-relief of Cupid on a seahorse. Modern.

87 Bas-relief of Curtius leaping into the chasm. Modern.

*88 Colossal head of a youth of the time of Hadrian, called Geta; *i.e.*, a replica of the so-called Annius Verus. Mazarin Coll. (?)

*89 Mask of a marine deity, probably forming the mouth of a pipe for the supply of a bath.

90 Head of Bacchus. Mazarin Coll., No. 136.

91 Copy of the Venus de Medici by Wilton.

92 Bas-relief of Venus and Cupids. Modern.

93 Bust called Lucilla. Modern. Mazarin Coll. (?)

*94 Bust of an orator, inscribed Apollonius of Tyana. This is said to have been bought from the Valetta Collection at Naples for £270.

*95 Diana of the Ephesians. The extremities restored in black marble.

*96 Statue of Hercules, inscribed Meleager. The trunk only seems antique.

*97 Statue of an orator, miscalled Aesculapius.

*98 Bust of Artemis, miscalled Gryphina.

*99 Head of Egyptian sculpture in granite.

100 Two Cupids. Sixteenth century.

101 Bas-relief in rosso antico. Female Satyr and child. Modern copy of a Florentine gem.

102 Bas-relief of Silenus with nymphs and Satyrs. Modern.

*103 Bust called Octavia, the wife of Nero. Mazarin Coll. (?)

*104 Front of a child's sarcophagus.

*105 Portion of a sarcophagus. Nereids and Tritons.

*106 Silenus reclining. Head and trunk antique.

107 Bas-relief. Modern.

*108 Head of Apollo in his androgynous character, miscalled Artemis. Mazarin Coll. (?)

*109 Sepulchral stelè with inscription signifying that the Demus, or people of the town, had crowned Dionysius, the son of Dionysius, the son of Metrodorus, with a wreath. Probably from the Arundel Coll.

110 Bust of Scipio Asiaticus. Modern. Mazarin Coll.

*111 Sarcophagus of the late Roman period. From the Columbarium found on the Via Appia in 1726. (*See* 60.)

*112 Winged boy reclining with his head resting on an amphora. Found at Puzzoli. Mazarin Coll.

*113 A square altar with a divinity sculptured in very low relief on each of the four sides.

*114 Head of a Satyr, inscribed Pan.

*115 Bas-relief, side of a sarcophagus. Venus, Nereids and Tritons.

*116 Statue of a seated Muse, miscalled Livia. The head appears to belong to another statue. Mazarin Coll.

*117 Seated female figure called Didia Clara. Head and arms modern.

*118 Small statue of a Muse, perhaps antique.

*119 Small statue of Apollo, perhaps antique. Mazarin Coll.

*120 Cippus or cinerary urn. The two heads on the cover and the inscription are modern.

121 Bas-relief of the head of Pallas in porphyry, perhaps antique. Mazarin Coll.

122 Head called Cleopatra, perhaps antique. Mazarin Coll.

123 Head called Germanicus. Modern. Mazarin Coll.

*124 Cupid bending his bow. Probably a copy of the celebrated Cupid of Praxiteles. The wings, arms, and legs restored. Mazarin Coll.

*125 Small sepulchral bas-relief. Roman imitation of an Attic original.

126 Bas-relief of Tritons and Nereids. Modern.

127 Bust called Arsinoë. Modern. Mazarin Coll.

128 Bust called Cassandra. Modern. Mazarin Coll.

*129 Sarcophagus. In the centre a group, in relief, of Meleager making a libation at an altar; at his feet lies the head of the Caledonian boar; behind him is Atalanta. At the corners are youthful figures, probably representing the Dioscuri. From the Columbarium discovered on the Via Appia in 1726. (*See* Nos. 60 and 111.)

*130 A female figure restored as a water-nymph. The head probably modern.

*131 Seated female figure with cornucopia, called Pomona. Perhaps Tychè.

*132 The infant Hercules strangling the serpents. Head and arms restored. Mazarin Coll.

133 Bas-relief. Modern.

134 Bust called Cato major. Modern.

135 Bust of Trajan.

136 Alto-relievo of Cupid on a lion's skin.

*137 A sarcophagus found near Athens and brought over to France in the time of Cardinal Richelieu, being afterwards in the possession of M. Foucault. In very fine preservation. It is inscribed: "To the Gods, the Manes, to Aurelius Epaphroditus, her mate, Antonia Valeria erected this."

From the form of the letters, the probable date of the inscription is the early period of the Roman Empire.

The principal subject represents Ceres or Demeter sending forth Triptolemus to sow corn. The central group is thus composed. Ceres is seated with a snake at the side of her seat; she wears a chiton or tunic, reaching to the feet, with looped sleeves, a peplos or veil, and on her head the headdress called sphendone. On her left shoulder she carries a crooked staff. She presses her daughter, Proserpine, who stands before her, by the hand, taking leave. The latter wears a chiton without sleeves, across which is thrown the peplos; in her hand she holds ears of corn. Next to her, resting his right hand on her left wrist as he looks back at Ceres, is Triptolemus, standing in his car drawn by two snakes. He wears a chlamys only in the folds of which he carries corn: at his side is an olive tree. Behind Ceres stands the youthful Bacchus, his hair bound with grapes and vine leaves. At the corner of the scene appears a female figure, perhaps Diana, in a

biga with a charioteer, said to be Diocles, standing at the horses' heads.

*138 The lid of the same sarcophagus, the frieze representing the four seasons as four reclining female figures, each attended by a boy.

139 Group of Cupid and a young Satyr, the latter playing on a syrinx, or Pan's pipe. Perhaps antique.

140 Bas-relief of the cinque cento period representing a Bacchanalian scene.

141 Bust called Poppaea, perhaps the elder Agrippina. Mazarin Coll. (?)

142 Bust called Augustus, perhaps Marcus Aurelius as a youth. Mazarin Coll. (?)

*143 A sarcophagus of the late Roman period. From the Columbarium discovered on the Via Appia in 1726. (*See* Nos. 60, 111, and 129.)

*144 Statue of Hermes Kriophórus. An ancient imitation of an archaic statue; most probably a copy of the statue by Calamis, described by Pausanias as existing in his time at Tanagra. The general type corresponds with that of Hermes or Mercury on the Capitoline altar, and on archaic vases. The ankle wings, or "talaria," were mistaken by Kennedy for ram's horns and account for his calling the statue Jupiter Ammon. Mazarin Coll.

*145 A figure of Ceres. Both arms restored; the right hand probably held an inverted torch. Mazarin Coll., No. 14.

146 Figure of a naked boy in a pointed cap, either Mercury brought before Jupiter for stealing the oxen of Apollo, or Eros enchained by Psyche. The head, which does not belong to the body, may be that of Telesphorus. Mazarin Coll. (?)

147 Bas-relief of Europa and the bull. Modern.

148 Bust.

149 Bust called Aventinus. Mazarin Coll. (?)

***150** Bust of Otacilia. This bust ranks as one of the best in the collection. Mazarin Coll. (?)

***151** A youthful Satyr with a panther at his feet. The legs and arms of the Satyr and the whole of the panther restored. The head of the Satyr antique, but may not belong to the body. Mazarin Coll.

***152** Sepulchral bas-relief.

153 Bas-relief. Modern.

154 Bust in rosso antico.

155 Sarcophagus. From the Columbarium discovered on the Via Appia in 1726. (*See* Nos. 60, 111, 129, and 143.)

156 Bust called Hesiod.

157 Bust of Caligula miscalled Metellus. Modern.

158 Bust called Lucan. Modern. Mazarin Coll. (?)

***159** Female seated figure, correctly restored as a Muse. Mazarin Coll.

*160 Standing female figure inscribed Musa Urania. Head restored. Mazarin Coll.

*161 Bust of a female child; probably a portrait of the time of the Antonines. Mazarin Coll., No. 119.

162 Female head, perhaps of Venus. Possibly antique.

*163 Bas-relief representing the destruction of the Niobids. Mazarin Coll., No. 124.

*164 Statue called Sabina. The head does not appear to belong to the body.

*165 Head of a ram in black basalt.

*166 Bust of the period of Septimus Severus, miscalled Brutus Senior. Mazarin Coll., No. 75.

167 Bust called Didia Clara, perhaps antique. Mazarin Coll. (?)

*168 Antique torso of an orator, restored and inscribed Father of Julius Caesar.

*169 An Amazon defending herself against a horseman. Mazarin Coll., No. 42.

170 Bas-relief. Modern.

171 Bas-relief. Modern.

172 Head called Alcibiades. Mazarin Coll. (?)

173 Head called Anacharsis. Modern.

*174 The drunken Hercules supported by a Satyr. Group of the late Roman period. Mazarin Coll.

175 Bas-relief. Modern.

176 Bas-relief. Modern.

***177** Terminal bust of Socrates.

179 Bust of Aelius Verus, miscalled Marcus Aurelius. Mazarin Coll. (?)

SOUTH-EAST STAIRCASE

At the head of the staircase leading down to the Gothic hall is a very fine specimen of an English table of the pre-Chippendale period. In the centre of the wall to the left is a portrait of Beatrix, Countess of Pembroke, and her second son, George Herbert, painted by Edward Hughes in 1899. On the opposite wall is a portrait of Gertrude, late Countess of Pembroke, painted by Sir William Richmond. At the head of the staircase and over the cloister door are paintings of Wilton House of the school of Richard Wilson.

THE PICTURES

IN THE LITTLE ANTE-ROOM

Ceiling

THE BIRTH OF VENUS. *Lorenzo Sabbatini.*

About 50 in. H. 72 in. W. Canvas. 1530-1577.

Sabbatini, who was described by writers of the last century as "Lorenzino da Bologna," was celebrated as an able imitator of Raphael. In the present case he seems to have derived his inspiration from his contemporaries of the Fontainebleau school. Although not a work of great merit this canvas is well suited to its position.

*1 FRANCIS II AND CHARLES IX OF FRANCE.
School of François Clouet.

Vellum, on two panels, each 10 in. H. 6 in. W.
circa 1560.

These are authentic portraits of the two youthful monarchs, and were probably original paintings by a close follower of the style of Clouet. The clumsy inscriptions were added about the middle of the eighteenth century, the attribution to Federigo Zucchero being obviously wrong.

* Pictures of exceptional interest are marked with an asterisk.

*2 SAINT ANTHONY. *Lorenzo Lotto.*
13½ in. H. 16 in. W. Panel. 1480-1555.

This little picture was formerly attributed to Correggio, but there is little doubt that the late S. Arthur Strong is right in calling it the work of Lotto. It is said to have been in the Duke of Parma's collection until 1693, when it was stolen; afterwards it came into the possession of a Venetian nobleman, who sold it probably to the agent of Thomas, Earl of Pembroke, as it is known to have been at Wilton in 1730. It was painted about the year 1516, when Lotto was at Bergamo.

3 VISION OF EZEKIEL. *School of Giulio Romano.*
31 in. H. 22 in. W. Panel. *circa* 1530.

This picture was one of the eight presented by Cosmo III, Grand Duke of Florence, to Philip, fifth Earl of Pembroke. In composition it is somewhat similar to the Raphael of the same subject in the Pitti Gallery. Below the figure of Christ are the symbolic attributes of the Evangelists—the Angel of St. Matthew, the Lion of St. Mark, the Ox of St. Luke, and the Eagle of St. John.

4 VIRGIN AND CHILD. *Daniele Crespi.*
Oval. 31 in. H. 26 in. W. Canvas. 1590-1630.

Crespi was a Milanese painter whose work is little known. He was a follower of the Caracci, and died of the plague before he had attained any distinction. This picture was purchased by Thomas, Earl of Pembroke.

5 A LANDSCAPE. *Giovanni Francesco Grimaldi.*
18 in. H. 25 in. W. Canvas. 1606-1680.

A painter of the late Bologna School, Grimaldi was chiefly employed in the interior decoration of Roman villas. His style is very similar to that of his contemporary, Pietro Mola. This was one of Thomas, Earl of Pembroke's, purchases.

6 DEPOSITION. *Valerio Castello.*
18¼ in. H. 14½ in. W. 1625-1659.

This is a spirited little sketch belonging to the late Genoese School, and may have been a study for the altar-piece of some Dominican church. Acquired before 1730.

7 NATIVITY. *Teodoro Ghisi.*
18½ in. H. 14½ in. W. Canvas on Panel.
1536-1601.

Ghisi was a student of Giulio Romano, and worked at Mantua. He was employed after his master's death in completing many of his unfinished works.

**8 PORTRAIT OF A GENTLEMAN. *Caspar Netscher.*
18¼ in. H. 13½ in. W. Panel. 1639-1684.

This was formerly thought to be the portrait of one of the famous brothers De Witt, but bears no resemblance to their known portraits in Holland. It probably represents an ecclesiastical dignitary whose identity will some day be recognized. Recently cleaned, and in superb condition, it is one of the

finest examples of Netscher's work in existence, and worthily upholds the tradition of the later Dutch school. It was painted in 1670.

*9 HOLY FAMILY. *Flemish School.*

36 in. H. 22 in. W. Panel. Sixteenth Century.

Many suggestions have been made as to the authorship of this interesting picture. There is no doubt that it is an adaptation of Raphael's design, known as the "Madonna della Culla," which was engraved by Marc Antonio. It is possible that it may be the work of Barend van Orley or one of his scholars, and is obviously of Flemish or German origin. Acquired before 1730.

10 STUDY OF A HEAD.

Attributed to Pietro Paulo Bonzi.

16½ in. H. 12½ in. W. Canvas.

Died *circa* 1630.

This may possibly be Bonzi's work, but it has a suggestive look of Luca Giordano. It is boldly painted, and is said to have been copied by many students before it was purchased by Thomas, Earl of Pembroke, about 1730.

11 A ROADSTEAD WITH SHIPPING.

Claud Joseph Vernet.

20 in. H. 29 in. W. Canvas. 1714-1789.

Vernet was a native of Avignon, who acquired great celebrity by his marine paintings. This example was painted in 1755, and is not a fine specimen of his work, if original.

12 HAGAR AND ISHMAEL.

School of Gaspard Poussin.

23¾ in. H. 18½ in. W. *circa* 1650.

The figures in this picture were supposed to be the the work of Gaspard's brother-in-law, Nicholas Poussin; a glance, however, is sufficient to contradict this theory, while the landscape is very inferior to Gaspard's known work.

13 HOLY FAMILY. *Attributed to Simone Cantarini.*

19½ in. H. 17½ in. W. Canvas. 1612-1648.

This is one of the many inferior pictures of the decadent School of Bologna, which were in vogue at the beginning of the eighteenth century. The attribution rests mainly on the fact that the word Cantarini is written on the back of the canvas.

14 BATTLE PIECE. *Jacques Courtois.*

20 in. H. 37½ in. W. Canvas. 1621-1676.

The painter of this spirited little engagement is better known by the name of "Il Borgognone." His works are very numerous, and are to be found in every gallery of note.

15 STUDY OF CHILDREN. *Nicholas Poussin.*

19 in. H. 15 in. W. Panel. 1594-1665.

This clever study was painted by Poussin for his large composition known as "A Bacchanalian Dance," now in the National Gallery. In the finished picture the child holds a cup, into which a Bacchante pours wine.

16 THE NATIVITY. *Carlo Maratti.*
26 in. H. 20 in. W. Canvas. 1625-1712.

The works of Carlo Maratti and his disciples flooded the European market at the beginning of the eighteenth century, and in most cases have little to recommend them. Both in colouring and sentiment they show to what depths Roman painting sank after the glories of the renaissance.

****17** ENTOMBMENT *or* PIETÀ. *Westphalian School.*
24¾ in. H. 18¼ in. W. Panel.
Late Fifteenth Century.

There is a false monogram of Albrecht Dürer just visible over the door of the tomb in the centre of the picture, and the date 1512 on the edge of the slab below. Passavant, a well-known German critic, was curiously misled, when he saw this picture about 1830, by the letters visible on the wooden slab held by a figure on the left; taking this to be the signature of the artist, he claimed that it was the work of an unknown painter called "Jarenus." This mistake, for it is obvious that the letters form part of "Jesus Nazarenus Rex Judaeorum," was copied by many contemporary and later writers. Although this panel has been exhibited (in 1906) at the Burlington Fine Arts Club, no one has been able definitely to name the author.

****18** DEMOCRITUS. *Josef Ribera.*
61 in. H. 47 in. W. 1588-1652.

The model for this picture was evidently chosen from the shepherds of the mountains round Naples,

where Ribera worked; he has succeeded admirably in conveying the vein of cheerful optimism which marked the writings of the "laughing philosopher." Thanks to recent careful attention, this canvas is seen practically in the state in which it left "lo Spagnoletto's" studio nearly three hundred years ago, and it would be hard to find a finer example of the Neapolitan School of "Naturalisti." It is said to have been in Cardinal Medici's collection.

19 A PARLEY. *Jacques Courtois.*
20 in. H. 37½ in. W. Canvas. 1621-1676.
This and No. 14 are evidently a pair.

20 THE NATIVITY. *Lelio Orsi.*
23 in. H. 16 in. W. 1511-1587.
This picture shows how much Orsi was influenced by the work of his master, Correggio.

21 SAINT SEBASTIAN. *Ippolito Scarsella.*
18½ in. H. 14 in. W. Panel. 1551-1620.
This painting is unfortunately so damaged that it is impossible to discuss its authenticity. Scarsella was a Ferrarese painter whose works were frequently copied.

***22** A MAN SMOKING. *David Teniers.*
8¾ in. H. 11¼ in. W. Panel. 1610-1690.
A brilliant and undoubtedly genuine little work of Teniers the younger, whose signature is clearly visible.

**23 RICHARD II AND HIS PATRON SAINTS.

Fourteenth-Century English School.

Two panels, each 21 in. H. 16 in. W. Tempera.

Critics of all nations have unsuccessfully attempted to unravel the mystery of the authorship of this marvellous painting, which still remains one of the unsolved riddles of art history. It was painted about the year 1378, and may have been a votive offering from the King to the Shrine of Our Lady of Pewe, close to Westminster Abbey. The three standing figures behind the kneeling monarch are St. John the Baptist, holding a lamb, St. Edward the Confessor, holding the legendary ring, and St. Edmund, holding the arrow of his martyrdom. These three figures may have reference to Richard's birth on the feast of the Epiphany. The eleven angels round the Virgin are generally supposed to represent the eleven years of his reign; each one bears the badge of the white hart and the collar of broom-cods, to show their connection with the King. Most of this is mere theory, and all that is certainly known of the Wilton Diptych is that it was formerly in the Royal Collection, that it was presented by James II to Lord Castlemaine, and that on the latter's death Thomas, Earl of Pembroke, bought it from his executors. The brass plate was added after 1639, and the suggestion on it that the picture is painted in oil is incorrect, the medium being tempera. On the back of one panel is a shield of arms slung obliquely, and over it a helmet surmounted by a lion "passant guardant" standing on a chapeau. On the shield the arms of Edward the Confessor are impaled

with those of England. On the reverse of the second panel is a large painting of the King's badge, a white hart lodged.

No reproduction on a small scale can convey an adequate idea of the delicacy of the diaper background or the richness of the colouring of the original.

*24 CHILDREN OF CHRISTIAN II OF DENMARK.
Jan Gossaert (Mabuse).
12¾ in. H. 15¾ in. W. Panel. 1470-1532.

The Hampton Court example is probably the finest of the many versions of this composition. The Wilton picture, fine as it unquestionably is, may be the work of an early seventeenth-century copyist.

It is only of late years that the identity of the three children has been settled. They were formerly supposed to be the children of Henry VII of England, but careful researches have proved them the children of Christian II, King of Denmark. The youngest is that Christina, afterwards Duchess of Milan, who declined to marry Henry VIII as she had only one head. Her portrait by Holbein hangs in the National Gallery. The inscription which disfigures the panel is the work of an early eighteenth-century vandal.

*25 A PIPER. *Attributed to Giorgione.*
20½ in. H. 16¼ in. W. Canvas on panel.
1477-1511.

It is doubtful if the most careful restoration will decide the authorship of this darkened canvas. What can be seen suggests the hand of a master, but the surface has been worn almost bare by injudicious

cleaning. This was one of the eight pictures presented to Philip, 5th Earl of Pembroke, by Cosmo III.

26 HOLY FAMILY. *Paolo de Matteis.*
21 in. H. 29 in. W. Canvas. 1662-1728.
An indifferent work by a late Neapolitan painter.

27 THE JUDGMENT OF MIDAS. *Filippo Lauri.*
5¼ in. H. 8¼ in. W. Copper on panel.
1623-1694.
Lauri was a late Roman painter, celebrated for little cabinet pictures which show a decided Flemish influence.

****28** SKETCH FOR AN EQUESTRIAN PORTRAIT.
Sir Anthony Van Dyck.
14 in. H. 10 in. W. Panel. 1599-1641.
The sketch for a large picture of a general or prince returning from a successful campaign, crowned by Fame and Victory. Formerly it was supposed to represent the Duc d'Epernon, who commanded the troops of Marie de Medicis against her son Louis XIII. The large picture, if it exists, has not yet been traced. This little sketch is worth careful study, being the only work of Van Dyck at Wilton in the state it left the master's hand.

29 A MAN WITH A RUMBLE POT.
School of Frans Hals.
43 in. H. 34 in. W. Canvas. 1580-1666.
Although it cannot be definitely claimed that this is the work of Hals himself, it is a good version of his

well-known composition. The Zumbomba or Rumble Pot is an instrument consisting of a common jar of pottery, over the mouth of which is stretched a piece of vellum. This vellum is perforated to admit of the insertion of a thin piece of cane which projects to some height. By wetting the finger and thumb, and rubbing the stick up and down, a vibration is caused which produces a humming sound. This instrument is still used in Andalusia to accompany the songs sung by the peasants at the festivals of Christmas and Easter.

There is a fine knee-hole writing-table in brass and tortoiseshell of the Louis XIV period in this room. The small busts on the mantelpiece and over the door are of little importance.

IN THE CORNER ROOM

Ceiling

CONVERSION OF ST. PAUL. *Luca Giordano.*

60 in. H. 72 in. W. Canvas. 1632-1705.

Giordano was dubbed "Luca fa presto" by his fellow students on account of the rapidity with which he worked. This ceiling shows traces of haste, combined, however, with some dexterity. Neither the colour nor the subject is suited to domestic decoration.

30 CHRIST BLESSING LITTLE CHILDREN.
Gerard Hoët.

11½ in. H. 14 in. W. Copper on panel.
1648-1733.

This was bought by Lord Herbert in 1736 as a work of Sebastian Bourdon, whose signature has been added by a later hand in the lower corner. The minute figures are brilliantly painted and the grouping is excellent, but the paint is blistered beyond repair.

31 RUINS AND FIGURES.
Attributed to Giovanni Paolo Pannini.

15 in. H. 11½ in. W. Canvas. 1691-1764.

If this is Pannini's work, it is not a good example; the subject probably represents Marius discovered sitting among the ruins of Carthage.

32 A LADY WITH A DOG.
Attributed to Allegri (Correggio).

19 in. H. 14 in. W. 1494-1534.

Nothing is left of this painting by which the author could be identified.

33 HOLY FAMILY. *Annibale Carracci.*

7½ in. H. 9½ in. W. Marble on panel.
1560-1609.

There is a small plate engraved from this composition which is signed "Anni. Car. in. fe. 1590."

*34 PHILIP, EARL OF PEMBROKE. *Gonzales Coques.*
26 in. H. 23 in. W. Canvas. 1618-1684.
The figure is taken from the full-length portrait which hangs in the Double Cube Room. A portrait of William, 3rd Earl of Pembroke, painted as a companion to this was in the Duke of Fife's collection.

35 VIRGIN AND CHILD.
Giovanni Francesco Barbieri.
31 in. H. 23 in. W. Canvas. 1591-1666.
Barbieri, known as "Guercino," was one of the group of late Bolognese painters who produced many weakly sentimental religious paintings to suit the popular taste.

36 ADORATION OF THE SHEPHERDS.
Copy after Rubens.
9 in. H. 12½ in. W. Copper. 1577-1640.
A late seventeenth-century copy of the picture in the Museum at Marseilles.

37 LANDSCAPE. *School of Claude Gelée.*
17½ in. H. 13½ in. W. *circa* 1650.
This was formerly in Sir Peter Lely's collection, and was acquired before 1730.

38 MARS AND VENUS. *Adriaan van der Werff.*
19 in. H. 16 in. W. Canvas. 1659-1722.
A painter of the Dutch School, Van der Werff, produced many of these smooth, ivory-like paintings,

confining himself to biblical and mythological subjects. This picture is said to have been sold by one of the Elector Palatine's servants.

*39 ASSUMPTION OF THE VIRGIN. *Lorenzo Lotto.*
10¼ in. H. 34¼ in. W. Panel. 1480-1555.

An identical picture is in the Brera Gallery of Milan. This was formerly attributed to Raphael, and is said to have been in the collection of the Duke of Mantua. There is a seal on the back with the words "Accademia Clementina Bononiensis."

40 INFANT CHRIST. *School of Van Dyck.*
23 in. H. 19¼ in. W. Canvas. 1599-1641.

Perhaps the work of one of Van Dyck's scholars. It has been engraved by J. Dean.

*41 PIETÀ. *After Michaelangelo Buonarotti.*
23¼ in. H. 22 in. W. Panel. 1475-1564.

The great Tuscan sculptor drew the design from which this is taken for the Marchioness of Pescara. A most unorthodox centre Cross has been substituted for that which appears in his original. The frame of trophies and devices round the panel suggests that it was a present from Henry II of France to his mistress, Diane de Poitiers. The three crescents interlaced, and the bow across a quiver are emblems of Diana; while the initials H. D., and the arms of France, suggest the royal donor.

**42 JUDITH AND HOLOFERNES.

Andrea Mantegna.

12 in. H. $7\frac{1}{4}$ in. W. Panel. 1431-1506.

The authorship of this picture has given rise to some controversy. Like the Lotto it was originally attributed to Raphael, and was given by King Charles I to Philip, 4th Earl of Pembroke, in exchange for a female portrait, by Bellini, and an infant Christ, by Parmigiano. In spite of the many doubts regarding the authenticity of this panel it may safely be said to be the work of Mantegna.

43 MARRIAGE OF ST. CATHERINE.

Sofonisba Anguisciola, after Parmigiano.

$10\frac{3}{4}$ in. H. $8\frac{1}{2}$ in. W. Panel. 1533-1625.

Anguisciola was a lady painter of Cremona, who is said to have instructed Van Dyck. She lived to the ripe age of ninety. This painting bears the date 1587 and her signature, but the composition is taken directly from a design by Parmigiano, omitting only an angel who hovers above the group.

*44 HOLY FAMILY WITH THE LAMB.

Francesco Penni, after Raphael.

$11\frac{1}{2}$ in. H. 9 in. W. Panel. 1488-1528.

Penni was a pupil of Raphael; he earned the name of "Il Fattore," from having been entrusted with the latter's domestic affairs. This little panel is an excellent contemporary copy of the master's little Holy Family with the Lamb, now in the Prado Gallery of Madrid.

45 NARCISSUS. *Nicholas Colombel.*

24 in. H. 29½ in. W. Canvas. 1644-1717.

This is probably an adaptation by Colombel, a French painter, of a design by Nicholas Poussin.

46 MARY MAGDALEN.

After Tiziano Vecelli (Titian).

36 in. H. 27 in. W. Canvas. 1489-1576.

A repetition or early copy of Titian's "Magdalen" in the Pitti Palace at Florence; one of the pictures given by Cosmo III to Philip, 5th Earl of Pembroke. It was engraved by Hendrik Danckerts (1630-1678).

47 THE CARPENTER'S SHOP. *Luca Cambiaso.*

11½ in. H. 10 in. W. Panel. 1527-1585.

Cambiaso, a Genoese painter, was renowned for his clever pen drawings. This is a very unworthy example of his work.

***48** PORTRAIT OF THE PAINTER. *Frans van Mieris.*

11 in. H. 9¾ in. W. Copper on Panel. 1635-1681.

Although the paint is much blistered this is a good specimen of the highly finished work of the celebrated Dutch "Little Master."

49 THE PENITENT MAGDALEN.

Attributed to Domenico Zampieri.

14½ in. H. 9 in. W. Marble on Panel. 1581-1641.

Of no importance as a work of art. The attribution is extremely doubtful.

***50** ASSUMPTION OF THE VIRGIN.

Attributed to Rubens.

13 in. H. 10 in. W. Panel. 1577-1640.

The design, with the addition of some figures of Apostles, was made use of by Rubens for an altar-piece now at Vienna. The execution of this little panel, a commission from Lord Arundel, was probably intrusted to his assistant, Abraham van Diepenbeeck.

51 GROUP OF MARKET PEOPLE.

Giuseppe Maria Crespi.

17½ in. H. 13¾ in. W. Canvas. 1665-1747.

An unimportant picture of the late Bologna school.

52 DESCENT FROM THE CROSS.

After Sebastiano Luciani (del Piombo).

16½ in. H. 12½ in. W. Copper. Died 1547.

This was probably painted by an obscure Milanese painter called Ambrogio Figino, from a larger picture by Sebastian del Piombo.

****53** PORTRAIT OF A MAN. *Jan van Scorel.*

24 in. H. 29 in. W. Panel. 1495-1562.

The masterpiece of the Utrecht painter, and one of the gems of this collection. It was formerly supposed to be the work of Hans Holbein, and to represent Sir John, father of Sir Thomas, More. William Eyre presented it to George, 11th Earl of Pembroke, as the portrait of his ancestor, Robert Eyre, Member of Parliament for Salisbury in 1555, and future investigations may prove this to be correct.

54 THE MADONNA. *School of Carlo Dolci.*

38½ in. H. 30 in. W. Canvas. 1616-1686.

An insipid production of the late Florentine School.

55 THE VIRGIN AND CHILD WITH ST. JOSEPH. *Bernardino Gatti.*

13¼ in. H. 11 in. W. Canvas. 1495-1575.

A similar picture attributed to Schidone was in the Stafford collection. Gatti was a scholar of Correggio, and worked at Cremona.

***56** CHRIST BEARING THE CROSS. *School of Andrea d'Agnolo (del Sarto).*

16 in. H. 12 in. W. 1486-1531.

A panel executed in Andrea del Sarto's early manner; probably a portion of a predella.

57 SALUTATION OF THE VIRGIN. *Attributed to Francesco Danni.*

16¼ in. H. 12 in. W. Copper.

Nothing is known of Danni, but the composition of this picture is borrowed from a design by Carlo Maratti.

58 BACCHUS AND ARIADNE. *Pietro Francesco Mola.*

20 in. H. 26 in. W. Canvas. 1612-1668.

This is probably genuine, but of little interest.

59 RETURN OF THE PRODIGAL SON.
Attributed to Pieter Wouwerman.

16 in. H. 19½ in. W. Copper. 1625-1683.

This, and the companion picture, No. 64, are probably copies after Philips Wouwerman by his less famous brother, Pieter, or a pupil.

***60** HOLY FAMILY.
Francesco Mazzuola (Parmigiano).

31 in. H. 23¼ in. W. Panel. 1504-1540.

This composition has been painted repeatedly by Mazzuola and his scholars. The panel was one of the eight presented to Philip, 5th Earl of Pembroke, by Cosmo III.

61 THE MONEY CHANGERS IN THE TEMPLE.
Domenico Feti.

24 in. H. 18 in. W. Panel. 1589-1624.

A clever little picture by a Mantuan painter whose works are scarce.

***62** LANDSCAPE. *Sir Peter Paul Rubens.*

27 in. H. 38 in. W. Canvas. 1577-1640.

The Earl of Carlisle possesses a finer version of this landscape. The view is taken in the vicinity of the Château de Steen, near Mechlin, the country home of the artist.

*63 A PICTURE GALLERY. *Jan Baptist Francken.*

31 in. H. 41 in. W. Panel. 1599-1653.

Perhaps this would be better described as the shop of an art dealer. It was formerly known as the Düsseldorf Gallery. None of the pictures represented have as yet been identified.

64 DEPARTURE OF THE PRODIGAL SON.
Attributed to Pieter Wouwerman.

16 in. H. 19½ in. W. Copper. 1625-1685.

See No. 59.

65 THE VIRGIN CHILD AND ST. JOHN.
Federigo Barocci.

29 in. H. 24 in. W. Canvas. 1528-1612.

The chief interest in this picture lies in the fact that Le Blon (1670-1741) executed his first colour print from it.

66 THE MADONNA. *Carlo Maratti.*

25 in. H. 21 in. W. Canvas. 1625-1712.

A poor example of the late Roman School.

*67 MADONNA AND CHILD. *After Raphael.*

11½ in. H. 9 in. W. 1483-1520.

This is a little Flemish picture adapted from Raphael's "Madonna with the Rose"; or possibly a copy of one of his compositions which has disappeared.

68 DEAD CHRIST AND ANGELS. *Roman School.*
$9\frac{3}{4}$ in. H. $11\frac{1}{2}$ in. W. Panel.
Sixteenth Century.

This little sketch seems to have been inspired by a design of Michaelangelo.

****69** THE VIRGIN WITH CHRIST AND ANGELS.
Andrea d'Agnolo.
41 in. H. 31 in. W. Panel. 1486-1531.

The finest version of this composition, known as the "Vierge de Pade," is in the Wallace Collection; this comes very near it in point of excellence, and is superior to the other repetitions. This picture probably came from Del Sarto's studio, but it is doubtful whether it is by the master's hand. It was presented to Philip, 5th Earl of Pembroke, by Cosmo III.

***70** INTERIOR OF A FLEMISH SCHOOL.
Richard Brackenburg.
34 in. H. 48 in. W. Canvas. 1650-1702.

An example of one of the lesser Dutch painters.

71 VIRGIN AND CHILD. *Francesco Albani.*
$8\frac{3}{4}$ in. H. $7\frac{1}{2}$ in. W. Marble. 1578-1660.

Probably Albani's own work but much damaged. The Duke of Westminster possesses a repetition.

72 CHRIST IN THE TEMPLE. *Giuseppe Porta.*
$11\frac{1}{2}$ in. H. 7 in. W. Paper on panel. Born 1520.

One of Porta's woodcuts laid down on panel and varnished. It bears the mark of the Arundel Collection, and also that of Philip Liefrinck.

**73 PRINCE RUPERT. *Gerard van Honthorst.*
30 in. H. 23½ in. W. Panel. 1590-1656.

If the attribution is correct, this is Honthorst's masterpiece. It would be difficult to find a more dignified and beautiful portrait of a youth. Rupert, Count Palatine of the Rhine, was born in 1619, the third son of Frederick V, Elector Palatine, and his famous consort, Elizabeth, Queen of Bohemia. His brilliant career during the Civil War is well known, and he lies in Henry VII's chapel in Westminster Abbey. This picture was formerly attributed to Van Dyck.

74 A BOY DRINKING. *Attributed to Pieter van Laar.*
7½ in. H. 6 in. W. Panel. 1582-1642.

A picture of no merit or interest.

75 A SERAGLIO. *Cornelis Holsteyn.*
23 in. H. 35 in. W. Panel. 1620-1665.

The original picture is in the gallery at Cassel, of which there is an early seventeenth century copy by Margareta Wulfrat in the Dyce Collection at South Kensington. This has been previously attributed to Otto van Veen and Abraham van Diepenbeeck.

The fireplace was executed in Italy about the middle of the seventeenth century. The decorations of the room, with the exception of the curtains and wall-paper, are practically the same as when executed by Webb, son-in-law of

Inigo Jones. On the mantelpiece are two busts, not antique, one of which is inscribed Palemon. There is a fine marquetry table of the William and Mary period in the window; from this window there is a fine view of the cathedral of Salisbury, three miles distant.

IN THE COLONNADE ROOM

76 EDWARD VI WHEN A BOY. *School of Holbein.*
15¾ in. H. 13¼ in. W. Panel. 1497-1543.
Painted by a follower of Clouet from Holbein's sketch at Windsor.

77 A STORM. *Willem van der Velde.*
17½ in. H. 25 in. W. Canvas. 1633-1707.
A poor example of Van der Velde, which looks suspiciously like the work of C. M. Powell.

78 PORTRAIT OF AN OLD MAN. *Genoese School.*
32 in. H. 27 in. W. Canvas.
Early Seventeenth Century.
This indifferent painting was formerly supposed to be a portrait of Titian by himself.

****79** A GROUP OF CHILDREN.
Sir Peter Paul Rubens.
37½ in. H. 48 in. W. Panel. 1577-1640.
It would be hard to find a more pleasing example of the painter's work, or one more suited to domestic

decoration. According to some writers the group consists of the Infant Christ, St. John, an Angel, and an allegorical child representing the Church. There are versions of the same composition in the galleries of Vienna and Berlin.

*80 SOLDIERS QUARRELLING. *Venetian School.*
50 in. H. 60 in. W. Canvas.
Late Sixteenth Century.

A powerful sketch representing no doubt the quarrel occasioned by the partition of the Saviour's garments.

81 HOLY FAMILY.
Attributed to Bartolommeo Schidone.
11 in. H. 8½ in. W. Panel. 1560-1616.

A painting of no interest, probably a copy.

82 A CALM. *Willem van der Velde.*
17½ in. H. 25 in. W. Canvas. 1633-1707.

This seems a genuine, if not particularly important, example of Van der Velde.

**83 PORTRAIT OF HIS MOTHER.
Rembrandt van Rijn.
30 in. H. 26 in. W. Canvas. 1606-1669.

This is a wonderfully harmonious and sympathetic portrait of Rembrandt's aged mother, Neeltjen van Rijn. It was painted about 1629, and is worthy of careful study.

84 THE VIRGIN CHILD AND ST. JOHN.
After Guido Reni.
14¾ in. H. 10¾ in. W. Copper on Panel.
1575-1642.

Said to be the work of Simone Cantarini.

***85** BIRTH OF ST. JOHN.
Attributed to Baldassare Peruzzi.
13 in. H. 19 in. W. Panel. 1481-1537.

The authorship of this interesting little panel is doubtful, but the design is taken from a fresco by Girolamo del Pacchia at Siena.

86 CHARITY. *Guido Reni.*
55 in. H. 42 in. W. Canvas. 1575-1642.

In the first half of the nineteenth century no collection was deemed complete without a specimen of Guido Reni. His best known composition is the "Aurora" of the Palazzo Rospigliosi. This picture belonged to Charles I and was sold during the Commonwealth.

87 LA VENDEMMIA. *After Raphael.*
11¾ in. H. 19¼ in. W. Panel. 1483-1520.

An early adaptation of Marc Antonio's engraving after Raphael's design.

88 A HERDSMAN AND CATTLE. *Philip Roos.*
36 in. H. 53 in. W. Canvas. 1657-1705.

A good example of the work of this late Roman painter, who is commonly known as Rosa di Tivoli.

89 THE DECOLLATION OF ST. JOHN.
Gerard van Honthorst.

44 in. H. 51 in. W. Canvas. 1590-1656.

For many years this was considered to be the work of William Dobson; the figure holding the torch in the foreground is unmistakably the production of Honthorst, who was known as Gherardo della Notte from his torchlight effects.

90 A SHEPHERD AND SHEPHERDESS.
Attributed to Abraham Bloemart.

39½ in. H. 49 in. W. Canvas. 1564-1651.

Caesar van Everdingen has been suggested as a more probable author of this picture, which is of no great interest.

91 RAPE OF DEJANIRA. *Attributed to Carlo Cresti.*

10 in. H. 13 in. W. Panel. Date unknown.

No painter of the name of Carlo Cresti is known. The painter of this picture evidently derived his inspiration from a well-known composition by Guido Reni.

92 DESCENT OF THE HOLY GHOST.
Attributed to Ventura Salimbeni.

13 in. H. 10 in. W. Panel. 1557-1613.

An indifferent copy of the lower portion of a design by Parmigiano.

93 THE HARMONY BETWEEN HISTORY AND POETRY. *Giovanni Francesco Romanelli.*
52 in. H. 39 in. W. Canvas. 1610-1662.
A fair example of this late Roman painter, but far better adapted to fresco than canvas.

94 JOB AND HIS FRIENDS. *Andrea Sacchi.*
10½ in. H. 13¾ in. W. Canvas. 1590-1661.
Probably a sketch for a larger work.

***95** LIBERATION OF ST. PETER.
Pieter Neefs (the elder).
12 in. H. 20 in. W. Panel. 1577-1657.
A brilliant little specimen of this painter's work, which was formerly in Sir Peter Lely's Collection.

***96** CERES. *Girolamo Mazzuola.*
54 in. H. 36 in. W. Canvas. Living in 1580.
Girolamo must not be confused with his more famous cousin Francesco, known as Parmigiano. This picture is said to have been given by the Duke of Parma to the Earl of Peterborough when he conducted Mary of Modena to England.

97 THE MADONNA. *School of Carlo Dolci.*
29 in. H. 24 in. W. Canvas. 1616-1686.
The wreath of flowers surrounding the Virgin is the work of Mario Nuzzi, known as Mario da' Fiore (1603-1673).

This room seems to have been the state bedroom used for royal visits. The marble fire-

place is Italian work of the middle of the seventeenth century, the gilt decorations above being fine English work of the same period. Like the two preceding rooms and the three which follow, the decorations are practically in the same condition as they were when originally put in by Webb. The inner ceiling was painted in the time of Mary Fitzwilliam, about 1720, to match the outer ceiling, which is rather earlier. Of the two bronze busts on the mantelpiece, one appears to be late Italian work, the other a copy of an antique. There is a fine kneehole writing-table in silver and brass of the Louis XIV period under the Rubens.

IN THE GREAT ANTE-ROOM

**309 THE NATIVITY. *Hugo van der Goes.*
13 in. H. 13 in. W. Panel. 1405-1482.

One of the most interesting pictures in the collection, being an undoubtedly genuine example of this rare Flemish master. It bears the false signature of Jan van Eyck and the date 1410. It is exceptional to find so beautiful a conception of the Virgin's features in the work of an early Fleming.

**98 CARD PLAYERS. *Lucas Jacobsz (Van Leyden).*
14 in. H. 19 in. W. Panel. 1494-1533.

Generally accepted as the third finest example of this master in existence. Besides being a magnificent specimen of the early Flemish School, this panel is most interesting as showing the domestic manners and costume of a typical group in the beginning of the sixteenth century. The signature has been added.

99 THE COUNTESS OF CASTLEHAVEN. *Sir Anthony Van Dyck.*
50 in. H. 40 in. W. Canvas. 1599-1641.

This picture has suffered greatly from careless repainting. Lady Castlehaven was the unfortunate wife of the infamous Mervyn Touchet, Earl of Castlehaven and Baron Audley. Painted about 1636.

**100 A SEA-PIECE. *Willem van der Velde.*
16 in. H. 20 in. W. Canvas. 1633-1707.

An exquisite example of the painter's work.

101 PHILIP, LORD HERBERT. *Sir Anthony Van Dyck.*
50 in. H. 40 in. W. 1599-1641.

This picture, which is not a fine specimen of Van Dyck's work, has been engraved by Lombart. Lord Herbert, whose portrait also occurs in the great Herbert family, became 5th Earl of Pembroke. He was born in 1621, succeeded in 1649, and died in 1669. By his wife, Penelope Naunton, he had one

child, William, who succeeded to the title. By his second wife, Catherine Villiers, he had five daughters and two sons, Philip and Thomas, both of whom eventually held the title. Philip's career was undistinguished.

102 VIRGIN AND CHILD.

Russian School, Seventeenth Century.

12 in. H. 10 in. W. Panel.

One of the many pictures traditionally attributed to St. Luke, but which is obviously a Russian Ikon or holy picture. Such pictures are usually enclosed in a perforated silver cover.

103 APOLLO FLAYING MARSYAS.

Attributed to Sebastiano Luciani (*del Piombo*).

22 in. H. 15½ in. W. Panel. 1485-1547.

Unfortunately this panel is so damaged that it is impossible to discuss the question of authorship. It is said to have been in the royal collection of France.

104 FRAGMENT OF A ROMAN WALL-PAINTING.

14½ in. H. 27½ in. W. Plaster.

Clumsily retouched and of doubtful authenticity.

***105** CHARLES, DUKE OF MARLBOROUGH.

Sir Joshua Reynolds.

30 in. H. 26 in. W. Canvas.

Charles, 2nd Duke of Marlborough, was the father of Elizabeth Spencer, Countess of Pembroke, to whom he bequeathed this picture. It was engraved in 1758 by Richard Houston.

106 A Dead Boar. *Attributed to Gabriele Salci.*
21 in H. 26 in. W. Canvas.
Nothing is known of this painter.

107 Landscape. *Bartholomaeus Breenbergh.*
19 in. H. 25½ in. W. Canvas. 1599-1659.
An indifferent picture by a follower of Salvator Rosa.

***108** Henry, 10th Earl of Pembroke.
Sir Joshua Reynolds.
50 in. H. 40 in. W. Canvas. 1723-1792.
A fine specimen of Sir Joshua's work, painted in 1762, and engraved by John Dixon, James Watson (with No. 111), and S. W. Reynolds. In spite of being the husband of so fair a wife as Elizabeth Spencer (No. 111) this Earl ran away with a lady called Catherine Hunter. He and his wife were subsequently reconciled. Succeeding his father as 10th Earl in 1751, Lord Pembroke devoted his talents to the improvement of the knowledge of equitation in the army. He had one son, George Augustus, who succeeded in 1794, and a daughter, Charlotte, who died young.

109 Portrait of Van Dyck. *School of Van Dyck.*
50 in. H. 40 in. W. 1599-1641.
Possibly from the studio, but not by the hand of Van Dyck.

110 A Landscape with Cattle.
Nicolaas Pietersz (Berchem).
18 in. H. 24 in. W. 1620-1685.
A genuine but unimportant example.

****111** Elizabeth, Countess of Pembroke, and Lord Herbert. *Sir Joshua Reynolds.*
50 in. H. 40 in. W. Canvas. 1723-1792.
A beautiful but faded example of the greatest English portrait painter. The Countess sat about 1765. She was the daughter of Charles, 2nd Duke of Marlborough, and married in 1756 Henry, 10th Earl of Pembroke (No. 108). Lord Herbert, who stands beside her, succeeded as 11th Earl in 1795. She lived to the great age of ninety-four, dying in 1831.

112 The Nativity. *Attributed to Giacomo Triga.*
Unimportant. The painter is unknown.

This room was formerly occupied by the famous "geometrical staircase," which led from the basement to the Double Cube Room. The fireplace contains a fine example of an Adam's steel grate. The elaborate marble "Rape of the Sabines" is clever but meretricious Italian work of the early eighteenth century; the marble inlaid tables are of the same period and taste. In the corners are fine but not exceptional jars of Japanese Imari ware. The small

recumbent figure is a copy of the "Sleeping Hermaphrodite" in the Louvre, and is of doubtful antiquity. The two busts on the mantelpiece are not antique, but the gilt bronze horses are worth notice. The plaster statuette of Inigo Jones is interesting as the only representation at Wilton of the architect of this suite of rooms.

IN THE DOUBLE CUBE ROOM

Ceiling

THE STORY OF PERSEUS. *Thomas de Critz.*
Canvas. Three panels. *Circa* 1650.

Three scenes from the Classical Legend of Perseus and Andromeda. John Evelyn, in his Memoirs, writes: "July 20th, 1654. In the afternoon we went to Wilton, a fine house of ye Earle of Pembroke, in which ye most observable are ye dining-room in ye modern-built part towards ye garden, richly gilded and painted with story by de Creete."

**113 THE HERBERT FAMILY.
Sir Anthony Van Dyck.
11 ft. H. 17 ft. W. Canvas. 1599-1641.

This magnificent group, the largest of Van Dyck's known works, was painted about the year 1633, and therefore belongs to the painter's second English

period. It is known to have hung at Durham House in London until the year 1652, and was probably moved to its present position a few years later. The persons represented are:

1. Philip, 4th Earl of Pembroke, who was, before his succession to that title, created Earl of Montgomery. *See also* No. 119.

2. Anne Clifford, Countess of Pembroke, seated beside him, was the sole daughter and heir of George, Earl of Cumberland, and married, first, Richard, Earl of Dorset. By her second husband, Philip, Earl of Pembroke, she had no children, and is surrounded by the family of his first wife, Susan Vere. A dour, northern woman, Anne Clifford was ill suited to her pleasure-loving husband. Her literary attainments were of no mean order, and show a marked religious tendency. She died in 1675.

3. Anna Sophia, eldest daughter of the Earl, stands beside her. She married in 1625.

4. Robert Dormer, Earl of Carnarvon, who stands below her. This distinguished Cavalier was killed at Newbury in 1643, leaving an only son, Charles, who succeeded, but died without issue, and the title became extinct.

5. Charles, Lord Herbert, stands on the right of Lord Pembroke. He died of the smallpox in Florence a few months after his marriage to

6. Lady Mary Villiers, who stands on the steps below him. She was the daughter of the ill-fated Duke of Buckingham, and after being engaged to Henry, eldest son of Frederick V, Elector Palatine, who was drowned in 1629, married Lord Herbert in

10 9 8 7 5 6 1 2 3 4

113. The Herbert Family

Van Dyck.

1634. On the untimely death of the latter she married James Stuart, Duke of Lennox.

7. Philip stands next, behind his brother Charles. He succeeded as 5th Earl (*see* No. 101).

8. William, another son, of whom we know nothing; behind him his brothers,

9. James, ancestor to the Herberts of Kinsey (*see* No. 124), and

10. John, who married Penelope, daughter of Paul, Viscount Banning.

The three infant angels flying above represent the three children of the Earl, who died in infancy.

The price paid for this picture was 500 jacobuses, or £525 sterling.

114 QUEEN HENRIETTA MARIA.

Sir Anthony Van Dyck.

50 in. H. 40 in. W. Canvas. 1599-1641.

One of the many pictures of the Queen which came from the studio of the great painter. It was painted in 1633.

***115** WILLIAM, 3RD EARL OF PEMBROKE.

Sir Anthony Van Dyck.

87 in. H. 54 in. W. Canvas. 1599-1641.

This portrait is supposed to have been painted by Van Dyck from a statue by Le Sueur (now in the Bodleian) which in its turn was executed from a sketch by Rubens. The Earl was born in 1580, son of the famous Mary Sidney. His initials, W. H., and his known friendship with Shakespeare have given rise

to the controversy regarding the dedication of the Sonnets. He married Mary Talbot, daughter of the Earl of Shrewsbury, but both the sons he had by her died in infancy, and on his death in 1630 his brother Philip succeeded.

116 LADY ISABELLA RICH. *Sir Anthony Van Dyck.*
87 in. H. 54 in. W. Canvas. 1599-1641.

This is a late and mannered portrait, executed by a pupil under the master's supervision. Isabella Rich was a daughter of the Earl of Holland and no connection of the Herberts.

***117** THREE CHILDREN OF CHARLES I.
Sir Anthony Van Dyck.
48 in. H. 58 in. W. Canvas. 1599-1641.

There is a finer version of this picture at Windsor. The children are:

1. Prince Charles, afterwards Charles II.
2. Princess Mary, who married William, son of the Prince of Orange, and was mother of William III.
3. James, Duke of York, afterwards James II.

118 PENELOPE, LADY HERBERT.
Sir Anthony Van Dyck.
87 in. H. 54 in. W. Canvas. 1599-1641.

A picture of Van Dyck's last period, probably painted by a pupil. Penelope, daughter of Sir Robert Naunton, was born in 1620; on the death of her first husband, Lord Bayning, she married Philip, Lord

Herbert, but died before he succeeded to the title as 5th Earl. She had one son, William, who became 6th Earl.

**119 PHILIP, EARL OF PEMBROKE.

Sir Anthony Van Dyck.

87 in. H. 54 in. W. Canvas. 1599-1641.

Although somewhat injured by restoration, this is still a fine example of Van Dyck's vigorous and dignified treatment of portraiture. Philip succeeded to the title as 4th Earl of Pembroke in 1625, having previously held those of Lord Herbert of Shurland and Earl of Montgomery. He married firstly Lady Susan Vere, and by her had the numerous family whose portraits appear in the great picture. His second wife was Anne Clifford, by whom he had no children. (*See* No. 113.) He was a great favourite of James I, and continued in favour during the first years of Charles I. During the Civil War he inclined towards the parliamentary side, but avoided taking such a definite course as might involve the loss of his estates; this undecided policy caused him to be the subject of much satire at the time. He died in 1649.

120 JAMES, DUKE OF RICHMOND.

School of Van Dyck.

87 in. H. 54 in. W. Canvas. 1599-1641.

Chiefly interesting from the fact that James Stuart, Duke of Richmond and Lennox, married the widow of Charles, Lord Herbert. (*See* No. 113.) The title became extinct in 1660, and was afterwards conferred on the natural son of Charles II.

*121 THE DUCHESS OF RICHMOND AND MRS. GIBSON. *Sir Anthony Van Dyck.*
87 in. H. 54 in. W. Canvas. 1599-1641.

This is a fine example of Van Dyck's late period; portions of the dress have been repainted, but the Duchess's head and the little figure of Mrs. Gibson are untouched. Lady Mary Villiers is also portrayed in the foreground of the great picture. (*See* No. 113.) Mrs. Anne Gibson, herself a dwarf, married the well-known diminutive painter, Richard Gibson, page of the back-stairs to Charles I. The tiny couple had nine children, all of the proper size.

*122 KING CHARLES I. *Sir Anthony Van Dyck.*
50 in. H. 40 in. W. Canvas. 1599-1641.

A fine version of this composition; the finest, perhaps, being that at Arundel Castle. There are at least six other versions known.

Sculpture

180 Bust called Marcia.

*181 Bust called Drusilla.

182 Bust of a Greek youth called Horatius Consular.

*183 Bust of a youth called Caius Caesar.

184 Porphyry bust called Horatius.

185 Black marble called Cicero.

186 Bust of a boy called Lucius.

*187 Bust called Jvl. Caesar.

188 Bust called Marcus Brutus.

189 Bust of Julia Mamaea, possibly antique.

190 Urn inscribed:

D. M.
ANNIAE TROPHIMENI
Q. VOLVSIVS VERVS CO
IVGI CARISSIME . FECIT.

191 Urn with bas-reliefs, representing nuptial ceremonies, probably antique.

***192** Greek marble bust called Antinous, probably a Mercury by a Greek sculptor.

193 Bust of Lucius Verus.

194 Bust called Constantinus Magnus.

195 Bust called Marcellus Consul.

A case in this room contains a lock of Queen Elizabeth's hair with the following inscription and verses, the latter in the autograph of Sir Philip Sidney: "This Lock of Queen Elizabeth's owne Hair was presented to Sir Philip Sidney by Her Majesty's owne faire hands, on which he made these verses, and gau them to the Queen, on his bended knee. Anno Domini 1573."

Her inward worth all outward show transcends,
Envy her Merits with Regret Commends,

Like Sparkling Gems her Virtues draw the Light
And in her Conduct she is alwaies Bright.
When she imparts her thoughts her words have force,
And Soull and Wisdom flow in sweet discourse.

The decoration of this room was carried out by Webb from the designs of his father-in-law, Inigo Jones; it was completed as far as the cornice about the middle of the seventeenth century, the decoration of the coving and the ceiling pictures being added some years later. The fireplace is Italian of the same period as the room. The mirrors are modern.

IN THE SINGLE CUBE ROOM

Ceiling

DAEDALUS AND ICARUS. *Giuseppe Cesari.*
12 ft. H. 10 ft. W. Canvas. 1568-1640.

This canvas, the work of an inferior Roman painter, was given to Philip, 7th Earl of Pembroke, by the first Sir Charles Cottrell.

*123 MRS. KILLIGREW AND THE COUNTESS OF MORTON. *Sir Anthony Van Dyck.*
51 in. H. 59 in. W. Canvas. 1599-1641.

A fine example of the painter's later work. The seated full-face figure is Anne, daughter of Sir Edward Villiers; she married Robert Douglas, Lord Dalkeith, afterwards Earl of Morton. She was one of the most

admired beauties of the age, and Waller addressed a poem to her in which are the lines:

> To the fair Villiers, we Dalkeith prefer,
> And fairest Morton now as much to her.

The second figure, in profile, is Cecilia, wife of Thomas Killigrew, who was a maid of honour to Queen Henrietta Maria.

124 JAMES HERBERT AND HIS WIFE.

Sir Peter Lely.

52 in. H. 60 in. W. Canvas. 1618-1680.

James Herbert was the sixth son of Philip, 4th Earl of Pembroke, by his first wife, Susan Vere. The lady beside him is his wife Jane, daughter of Sir Robert Spiller, Knt. They had two daughters: Jane, afterwards second wife to Sir Walter Clarges, Bart., and Mary, who married Sir Robert Worsley, Bart.

125 WILLIAM, LORD RUSSELL, AND HIS WIFE.

Sir Anthony Van Dyck.

51 in. H. 59 in. W. Canvas. 1599-1641.

Apparently a genuine example of the painter, but somewhat injured by injudicious cleaning. William Russell was the son of the 4th Earl of Bedford; he was created a knight of the Bath in 1626, the red riband of which order he wears. In the Civil War he sided first with the Parliament, but afterwards cast in his lot with the King's party, and fought at Newbury. A few years before his death in 1700, he was created Duke of Bedford.

His wife was Anne Carr, daughter of the Earl of Somerset.

126 CATHERINE, COUNTESS OF PEMBROKE, AND HER DAUGHTER. *Sir Peter Lely.*
52 in. H. 60 in. W. Canvas. 1618-1680.

An interesting specimen of Lely's middle period, painted about 1660. Catherine Villiers was the second wife of Philip, 5th Earl of Pembroke, and the child beside her is probably her eldest daughter, Susan.

127 HENRY, LORD HERBERT, AFTERWARDS 9TH EARL OF PEMBROKE. *Sir Godfrey Kneller.*
50 in. H. 40 in. W. Canvas. 1646-1723.

A pleasing and dignified portrait by this prolific painter. Henry, Lord Herbert, was the eldest son of Thomas, Earl of Pembroke, by his first wife, Margaret Sawyer, and succeeded his father in 1733. He married Mary, eldest daughter of Viscount Fitzwilliam, of Meryon, and had one son, Henry, afterwards 10th Earl. This Lord Pembroke was a man of great engineering ability; and to him is due the erection of the Palladian Bridge, visible from the windows of this room. Besides overlooking the construction of the old Westminster Bridge, he designed several buildings for his friends, and encouraged the art of manufacturing stained glass.

128 WILLIAM, LORD HERBERT. *Sir Peter Lely.*
46 in. H. 40 in. W. Canvas. 1618-1680.

This charming little portrait is a most unusual example of Lely's work, and was painted shortly after his arrival in England, before his many commissions obliged him to produce hasty and mannered

paintings. William was the only child of Philip, 5th Earl of Pembroke, by his first wife Penelope Naunton, and succeeded his father in 1669. Of his history nothing is known, and he died unmarried in 1674, being succeeded by his half-brother Philip.

129 LADY CATHERINE HERBERT AND HER BROTHER. *Jonathan Richardson.*

50 in. H. 40 in. W. Canvas. 1665-1745.

Painted about 1699, this shows how closely Richardson followed Kneller's style. Lady Catherine was the eldest of the five daughters of Thomas, 8th Earl of Pembroke, by his first wife, Margaret Sawyer. She married Sir Nicholas Morris, a Devonshire baronet. Her brother, the Hon. Robert Sawyer Herbert, was the earl's second son by the same lady. He was member for Wilton from 1722 until his death in 1769, and married Mary, daughter of John Smith, Speaker of the House of Commons.

130 THOMAS, EARL OF PEMBROKE. *Willem Wissing.*

50 in. H. 40 in. W. Canvas. 1656-1687.

A good specimen of Wissing's work, but difficult to see owing to its position. Lord Normanton possesses a similar picture from which I. Smith executed a mezzotint engraving.

Thomas was the second son of Philip, 5th Earl of Pembroke, by his second wife, Catherine Villiers, and succeeded his brother Philip, as 8th Earl, in 1683. He was a man of profound learning and an ardent collector, to whose energies are due the formation of

the fine collection of statuary, the valuable library, and a great number of the pictures now in this collection. His political career was distinguished, and he was chosen as the senior plenipotentiary entrusted with the negotiations connected with the Treaty of Ryswick in 1697. The Earl acted seven times as one of the Lord Justices during the temporary absences of William III, and in the last year of that monarch's reign was constituted Lord High Admiral of England and Ireland.

Lord Pembroke married three times; firstly, Margaret Sawyer, by whom he had seven sons and five daughters. The eldest son of his fifth son William was, in 1793, created Earl of Carnarvon. Secondly, Barbara Slingsby, by whom he had one daughter. Thirdly, Mary Scroop, by whom he had no children. The Earl died in 1733.

*131 GEORGE, 13TH EARL OF PEMBROKE.

Sir William Richmond.

56 in. H. 41 in. W. Canvas. Born 1843.

The painter has admirably overcome the difficulty of adapting a modern painting to ancient surroundings.

George Robert Charles was the eldest son of Sidney, 1st Baron Herbert of Lea, and brother to the present Earl. Born in 1850, he succeeded his uncle, Robert Henry, in 1862; ill-health prevented him from taking the prominent part in political affairs to which his exceptional abilities entitled him, and he spent some years in cruising among the South Sea Islands with his friend Dr. George Kingsley, their combined obser-

vations being printed under the title of "South Sea Bubbles, by the Earl and the Doctor." Lord Pembroke married in 1874 Lady Gertrude Talbot, daughter of the Earl of Shrewsbury, by whom he had no children, and died in 1895. His statue in bronze, by Alfred Gilbert, R.A., stands among the trees outside the entrance gates of Wilton House.

132 MARGARET SAWYER, COUNTESS OF PEMBROKE. *Willem Wissing.*
50 in. H. 40 in. W. Canvas. 1656-1687.
Interesting as showing how closely Lely's style was followed by his successors. Margaret, daughter and heir to Robert Sawyer, of High Cleer, married Thomas, 8th Earl of Pembroke, in 1684, and died in 1706, having borne him seven sons and five daughters.

This room, known as the Single Cube, measuring 30 ft. by 30 ft., is the finest example of mid-seventeenth-century work at Wilton or elsewhere. It would be impossible to conceive a scheme of colouring more harmonious and suitable than that displayed in the decoration of the coving. The white marble fireplace is Italian, but in the decoration of the panelling Webb followed closely the design of his father-in-law, Inigo Jones. The simplicity and beauty of the arrangement of the panels above the fireplace, with their delicate fluted pilasters, con-

trast favourably with the somewhat overloaded and pretentious scheme carried out in the Double Cube Room. The one blot on the perfection of the whole is Arpino's ill-drawn and hasty canvas set in the ceiling, from which the eye turns with a sense of relief. The busts of Masinissa and Pyrrhus, on either side of the door leading to Lord Pembroke's room, are fine but not antique. Round the walls are:

Septimus Severus, an antique head set on modern drapery.

Octavia Major, so called, but probably of the time of the Antonines.

Drusus, an antique head set on a modern neck and shoulders.

Lucius Verus, probably antique.

There is also a bowl of bright yellow metal, tested and found to be a mixture of gold and alloy, which was dug up when the drains were laid down at Wilton House. It is said to be a specimen of the Anglo-Saxon "Gababac."

IN THE ANTE LIBRARY

133 FOUR CHILDREN OF GEORGE II.

Enoch Seeman.

49 in. H. 37 in. W. Canvas. 1694-1744.

The children represented are: Frederick, Prince of Wales; Anne, Princess Royal; Princess Amelia; and

Princess Elizabeth. One of them holds in her hand a threefold gold frame in which are the miniatures of King George I; George Augustus, Prince of Wales; and Wilhelmina-Caroline, Princess of Wales.

134 HENRY, LORD HERBERT. *Charles Jervas.*
21 in. H. 14 in. W. Canvas. 1675-1739.
Painted about 1698. For an account of this Lord Herbert, *see* No. 127.

135 PORTRAIT OF A YOUNG LADY. *Unknown.*
The identity of both painter and sitter has been lost.

136 EDWARD MATHESON. *Bouteux.*
A portrait of an unknown musician by a painter of whom nothing is known.

137 THE INVENTOR OF SAILS.
Frederick Smallfield.
36 in. H. 47 in. W. Canvas. Born 1829.
Exhibited at the Grosvenor Gallery in 1874, and bought by the late Earl of Pembroke.

320 CHRIST WASHING THE DISCIPLES' FEET.
Attributed to Tintoretto.

139 LINCOLN'S INN FIELDS.
School of Samuel Scott.
44 in. H. 100 in. W. Canvas. 1705-1772.
This represents the reconstruction of Lincoln's Inn Fields, from the design by Inigo Jones, which was drawn up in 1618, the then Earl of Pembroke being a member of the Commission.

140 THE PIAZZA AND ST. PAUL'S, COVENT GARDEN. *School of Samuel Scott.*

44 in. H. 100 in. W. Canvas. 1705-1772.

Covent Garden, or, as it was formerly called, Convent Garden, was planned by Inigo Jones in 1618. The church was destroyed by fire in 1795.

IN THE LIBRARY

***141** LOUISE DE KEROUAILLE. *Sir Peter Lely.*

50 in. H. 40 in. W. Canvas. 1618-1680.

Louise Renée de Kerouaille succeeded Lady Castlemaine in the affections of Charles II, who created her Duchess of Portsmouth. Her sister, Henrietta, married, in 1674, Philip, 7th Earl of Pembroke, a nobleman notorious for his excesses. The picture is a fine example of Lely's work.

142 COLONEL SIR CHARLES HOTHAM. *Jonathan Richardson.*

50 in. H. 40 in. W. Canvas. 1665-1745.

Sir Charles Hotham commanded a regiment raised in 1705 for service under Marlborough. He was a great friend of Mary Fitzwilliam, Countess of Pembroke.

143 MARY FITZWILLIAM, COUNTESS OF PEMBROKE. *Unknown.*

50 in. H. 40 in. W. Canvas.

Mary Fitzwilliam, daughter of Richard, 5th Viscount Fitzwilliam, of Meryon, in the county of Dublin, married in 1733, Henry, 9th Earl of Pembroke, and by him had an only son, Henry, who succeeded.

144 MARGARET SAWYER, COUNTESS OF PEMBROKE. *School of Lely.*

50 in. H. 40 in. W. Canvas. 1618-1680.

See No. 132.

145 THE DUKE OF MONTAGU. *Michael Dahl.*

50 in. H. 49 in. W. Canvas. 1656-1742.

John, 2nd Duke of Montagu, died in 1749 without heirs male, and the title was conferred on his son-in-law, the 4th Earl of Cardigan. There seems to be no reason for the presence of this picture in the Wilton Collection.

146 CORNET NORTH LUDLOW BERNARD. *Jan Baptiste Vanloo.*

30 in. H. 25 in. W. Canvas. 1684-1745.

North Ludlow Bernard, Cornet in the Second Troop of Life Guards, married as his second wife, Mary, widow of Henry, 9th Earl of Pembroke, by whom he had no children. His second son, Francis, by his first wife, was the father of the 1st Earl of Bandon.

147 M. DE ST. EVREMOND (?). *Unknown.*

30 in. H. 25 in. W. Canvas.

This portrait differs considerably from the authentic portraits of St. Evremond.

148 BARBARA SLINGSBY, COUNTESS OF PEMBROKE. *Sir Godfrey Kneller.*

31 in. H. 25 in. W. Canvas. 1646-1723.

Barbara, daughter of Sir Thomas Slingsby, of Scriven, Bart., was the second wife of Thomas, 8th

Earl of Pembroke. The Earl was her third husband, she having previously been married to John, Lord Arundel of Trerise, and to Sir Richard Mauleverer. By Lord Pembroke she had one daughter, Barbara.

149 ALEXANDER POPE. *Charles Jervas.*
31½ in. H. 25 in. W. Canvas. 1675-1739.
The authenticity of this portrait is doubtful.

****150** CAPTAIN THE HON. AUGUSTUS HERVEY, R.N. *Sir Joshua Reynolds.*
30 in. H. 25 in. W. Canvas. 1723-1792.
This is perhaps the finest example of Reynolds in the Wilton Collection. Augustus John Hervey succeeded his brother in 1775 as 3rd Earl of Bristol. He was a distinguished naval commander, and a great personal friend of Henry, Earl of Pembroke.

***151** LADY ROCKINGHAM. *Sir Peter Lely.*
50 in. H. 40 in. W. Canvas. 1618-1680.
There appears to be no reason for the presence of this picture among the portraits at Wilton House, apart from the fact that it is a fine specimen of Lely's work. Eleanor Manners married Sir Lewis Watson, Bart., who was created Baron Rockingham in 1645.

152 LORD CHIEF JUSTICE EYRE.
Francis Lemuel Abbott.
50 in. H. 40 in. W. Canvas. 1760-1803.
A repetition of this picture is in Gray's Inn Hall. Sir James Eyre was connected with the Wiltshire family of that name; he was one of Wilkes' counsel in the action of Wilkes *v.* Wood.

155. William, 1st Earl of Pembroke.

English School.

153 ELIZABETH SPENCER, COUNTESS OF PEMBROKE. *Sir Joshua Reynolds.*

70½ in. H. 94½ in. W. Canvas. 1723-1792.

It is evident that this canvas has been lengthened and that the background is the work of an assistant. Lady Pembroke sat for this portrait in 1772.

See also No. 111.

154 GEORGE, DUKE OF MARLBOROUGH. *Sir Joshua Reynolds.*

50 in. H. 40 in. W. Canvas. 1723-1792.

This is a replica of the picture belonging to the Earl of Normanton. George Spencer, 3rd Duke of Marlborough, was a brother of Elizabeth, Countess of Pembroke.

155 WILLIAM, 1ST EARL OF PEMBROKE. *English School.*

79 in. H. 44 in. W.

This picture, formerly attributed to Holbein, is no doubt the work of one of the little-known painters who frequented the English Court. On the cartellino in the upper corner are the words: "William Herbert, created Earl of Pembroke 1551." The date 1567 is on the base of the pillar below. The small dog is that referred to by Aubrey, who writes: "This Wm. had a little cur dog which loved him, and the Earl loved the dog; when the Earl died, the dog would not go from his master's dead body, but pined away and died under the hearse." William Herbert was the son of Sir Richard Herbert, an illegitimate

child of William Herbert, 1st Earl of Pembroke. The Earldom of Pembroke was relinquished by the latter's son, who took that of Huntingdon. In 1551 Edward VI conferred the Earldom of Pembroke on the subject of this picture, who thus became the 1st Earl of the second Herbert creation, and ancestor of the present holder of the title. William, Lord Pembroke, married firstly Anne Parr, sister of Henry VIII's last wife, and secondly, Anne Talbot. He was succeeded by his eldest son Henry, of whom there is no portrait at Wilton.

156 JOHN, 2ND BARON JEFFREYS.
Sir Godfrey Kneller.
58 in. H. 40 in. W. Canvas. 1646-1723.

John Jeffreys was the eldest son of the infamous Lord Chancellor. He married, in 1688, Lady Charlotte, only child of Philip, 7th Earl of Pembroke, but left no male heir, and the barony became extinct.

157 HENRY, 10TH EARL OF PEMBROKE AND LORD HERBERT. *Sir Joshua Reynolds.*
70½ in. H. 94 in. W. Canvas. 1723-1792.

For an account of this Earl, *see* No. 108.

158 GEORGE, 1ST BARON JEFFREYS.
Sir Godfrey Kneller.
50 in. H. 40 in. W. Canvas. 1646-1723.

The career of the infamous Judge Jeffreys is too well known to need re-telling. He died in the Tower in 1689.

159. Mary Sidney, Countess of Pembroke.

Marc Geerarts.

158A SIDNEY, 14TH EARL OF PEMBROKE.
Henry Tanworth Wells, R.A.

50 in. H. 40 in. W. Canvas.

Presented by the artist, and exhibited at the Royal Academy in 1898. Sidney Herbert, second son of Lord Herbert, of Lea, was born in 1853, and succeeded his brother (*see* No. 131) in 1895. He sat as Conservative member for the Borough of Wilton from 1877 to 1885, in which year he unsuccessfully contested the newly constituted Southern or Wilton Division of Wiltshire, being returned, however, as member for Croydon in the following year, for which constituency he sat until his promotion to the upper house. Lord Pembroke held the office of Lord Steward of the Household of Queen Victoria from July, 1895, to January, 1901, and of the household of Edward VII from the latter date to January, 1906. He married in 1877 Lady Beatrix Lambton, eldest daughter of the 2nd Earl of Durham, and has two sons and two daughters: Reginald Lord Herbert, born 1880, George Sidney, born 1886, Beatrix Frances Gertrude, and Muriel Catherine.

159 MARY SIDNEY, COUNTESS OF PEMBROKE.
Marc Geerarts.

36 in. H. 15½ in. W. Panel. Died before 1604.

Mary, daughter of Sir Henry Sidney, married in 1576 Henry, 2nd Earl of Pembroke. She is celebrated as the sister of Sir Philip Sidney, and the subject of William Browne's graceful epitaph:

Underneath this sable Herse
Lyes the Subject of all Verse;

Sydney's Sister, Pembroke's Mother;
Death, ere thou hast killed another
Faire, and learn'd, and good as she,
Tyme shall throwe a Dart at thee.

The books with which the walls of this room are lined were collected about the commencement of the eighteenth century by Thomas, 8th Earl of Pembroke. The room itself is the work of Wyatt, and was built between 1800 and 1810 on the site of the old chapel and library.

On either side of the fireplace are interesting trophies of Indian arms, presented to George, 11th Earl of Pembroke, by General Floyd, among them being the green standard of Tippoo Tib. In the bay window is a white marble statue of "The Death of Procris," by Gibson, whose "Tinted Venus" is well known. From this window a glimpse may be obtained of the beautiful porch, attributed to Holbein, which stood, up to the year 1805, on the north side of the inner courtyard, being removed to make room for Wyatt's cloisters.

There are two fine busts by Roubiliac in the north angles of the bookcase cornice, that on the east being a portrait of Martin Folkes, Esq., of Hillington, in Norfolk, President of the

Royal Society in 1749, and first President of the Society of Antiquaries; that on the west, Sir Andrew Fountaine, of Narford, in Norfolk, who died in 1753.

DINING ROOM

162 THE DISCOVERY OF ACHILLES.
Francesco dei Rossi.
54 in. H. 68 in. W. Canvas. 1510-1563.

This is an interesting example of the School of Fontainebleau. The scene depicts the discovery of Achilles disguised as a girl by the ruse of introducing arms concealed among the trinkets in a pedlar's pack.

163 A FRUIT PIECE.
Michelangelo Pace (*il Campidoglio*).
58 in. H. 78 in. W. Canvas. 1610-1670.

An exceptionally fine example of this painter.

164 THE ARK OF NOAH. *Benedetto Castiglione.*
50 in. H. 67 in. W. Canvas. 1616-1670.

Although impossible to see in its present position, this is an important and authentic example of Castiglione.

165 DOGS IN A LARDER. *Franz Snyders.*
45 in. H. 82 in. W. Canvas. 1579-1657.

A favourite subject with this painter.

166 A Flemish Nobleman. *Paul van Somer.*
96 in. H. 84 in. W. Canvas. 1570-1624.
This appears to have been an exceptionally fine painting, but it has suffered terribly from over cleaning by untrained hands.

167 The Woman taken in Adultery. *Benedetto Gennari.*
45 in. H. 82 in. W. Canvas. 1633-1715.
An uninteresting picture of the late Bolognese School.

168 A Sea Triumph. *Luca Giordano.*
50 in. H. 72 in. W. Canvas. 1632-1705.
This picture is said to have been presented by Charles II, King of Spain, to the French Ambassador.

169 The Holy Family. *Camillo Procaccini.*
88½ in. H. 52½ in. W. Canvas. 1546-1625.
This picture seems to have been cut down from its original size, and is a curious example of the combination of classical and religious sentiment.

*__170__ Andromache Fainting at the News of Hector's Death. *Francesco Primaticcio.*
70 in. H. 88 in. W. Canvas. 1504-1570.
A fine example of the School of Fontainebleau. Works by this painter are excessively rare in England.

A magnificent pair of antlers of the Irish elk hangs on the east wall of this room; another notable but less remarkable pair hangs over the fireplace. The history of the gilt statuette of Henry VIII is not known. There is a fine white marble bust of Henry, ninth Earl of Pembroke, known as the "Architect Earl," and one of Sidney, first Lord Herbert of Lea, as a young man.

WILTON HOUSE

AFTER a continuous existence of some seven hundred years,[1] the Abbey of Wilton surrendered in 1539[2] to Henry VIII. In 1542 the site of the Abbey and the greater portion of the surrounding lands were granted by the same monarch to his esquire of the body,[3] William Herbert, for life,[4] and two years later the grant was renewed in per-

[1] Wileton abbat: ord S. Bened.—Cantariae de Elendoun id est, Wiltoniae primus fundator erat Wulstanus comes de Elendune, id est Wiltoniae.

Prioratus de Elendune primus fundator erat Ecbertus primus rex totius Angliae & fundat: erat prior: 773. (Camd. 214. Edgarus rex fundavit monasterium monalium apud Wilton & fecit filiam Editham primam prioressam, 874.)

Primus fundator abbat: de Wileton erat Alfredus junior filius Athelwolfihi regis qui concessit maner. suum in Wiltoniâ dicto monaster. (Johannis Lelandi, *Antiquarii Collectanea*, vol. x, p. 67.)

[2] "Wilton Abbey surrendered on the 25th March, 30 Henry VIII (1539)."—R. Colt Hoare, *History of Wiltshire*, vol. ii, part i, p. 104.

[3] Collins, *Peerage*, ed. 1812, vol. iii, p. 116.

[4] The first grants, dated March and April, thirty-third of Henry VIII, include the site of the late monastery, the manor of Washerne adjoining also the manors of Chalke: these are given to William Herbert, Esquire, and Anne, his wife, for the term of their lives, with certain reserved rents to the King."—J. E. Nightingale, *Some Notice of William Herbert.*

Wilton House from the East.

petuity,[1] Henry having in the meantime married Herbert's sister-in-law, Catherine Parr.

The state of the religious foundation shortly before its dissolution may be gathered from two letters written by Dr. Benet, a priest of Salisbury, to Cardinal Wolsey. The first, dated 24th April, 1528, after announcing the death of the abbess, says: "The substance of the house consists in wool to the value of 600 marks, but there is but little money." Three months later he writes a second memorandum to this effect: "Repaired to Wilton, and used every effort to bring the nuns to Wolsey's wishes. Found them untoward and put three or four of the captains in ward. Have closed up the doors, that none might have access to the nunnery. Found only the new elect and her sisters compliant. As they are now visited by the plague, and much straitened by the burning of their dormitory, thought it best to advise Wolsey before taking further proceedings."

Herbert, now Sir William, lost no time in commencing building operations, first clearing away the charred remains of the ruined dormitory and all traces of the old foundation, with the sole exception of the little early English building surmounted by a belfry which is now used as a barn and storehouse close to the stables. The tradition that Holbein drew up the plans for the original building may be traced to the careless statement of John Aubrey, that "the old part of Wilton House was built temp: Edward VI under the conduct of Hans Holbein," which is chronologically impossible. At the same time it is within

[1] Patent Roll, 35 Henry VIII, part 17.

the bounds of possibility that the great painter and designer may have been consulted by Sir William as to the type of building most suitable for the locality. A drawing in an early manuscript copy of the *Pembroke Terrier*, dated 1563, shows that the plan of the house was quadrangular; it gives a drawing of the eastern elevation, which proves that here, at least, later alterations followed the original design very closely.

In this drawing the gateway at the base of the central tower is represented as an open archway, a fact which seems to indicate that even at that time there was an inner courtyard in which was the entrance proper; whether this inner entrance was in William's time protected by the exquisite little porch now in the garden is a matter of doubt; it is more probable that the latter was the work of Henry, his son and successor, whose interest in matters heraldic is mentioned by Aubrey.

One of the chief features of the old house was the square-walled courtyard with its gate-house entrance, which was in 1574 "beset on both sides of the way with the Earle's men as thick as could be, standing one by another," in honour of Queen Elizabeth. This courtyard was still standing in 1722, being mentioned by Defoe in *A Journey through England*, published in that year.

The stone used in the building came from the local quarries at Chilmark and in the neighbourhood; whether some of the material of the old abbey may have been used, or may, as has been suggested, have come from the ruins of Old Sarum, must be a matter

of conjecture, for there are no traces of mouldings or inscriptions now visible to uphold either theory.

The building was ready for occupation by 1549, and three years later Herbert, now Earl of Pembroke, was able to entertain the King at Wilton on his last progress.

Henry, second earl, carried on the work his father had begun, and added the heraldic embellishments, of which some examples still remain. He is also responsible for the armorial escutcheons now in the windows of Wyatt's cloisters, set in a discordant framing of modern painted glass, and which were originally in the old chapel now destroyed. With his death, in 1600-1, the first stage in the history of the house closes.

Between 1630 and 1640 the whole of the south or garden front, said to have been erected by Solomon de Caux, was destroyed by fire; the holder of the title, Philip, fourth earl, forthwith commissioned Inigo Jones to draw up plans for rebuilding. These plans were completed in 1640, and the new façade containing the magnificent state rooms was commenced. Inigo, whose connection with the Herbert family was of long standing, was growing old, and the work of construction was superintended by his son-in-law. John Webb. The rebuilding was completed before 1654, for in that year John Evelyn visited the house and mentions the "dining room in y^{e} modern built part towards the garden richly gilded and painted with story by de Creete [Critz]." He also mentions "a pair of artificial wynding stairs of stone," these probably led from the ground floor to the east door

of the Double Cube Room, and do not refer, as might be supposed, to the double winding staircase shown in the old plan as leading up to the centre window of the garden front, which was never built.

About 1705 the north or hall side, which had hitherto escaped, was totally destroyed by fire,[1] and was rebuilt "in a noble and very sumptuous manner" by Thomas, eighth earl. The nature of this building is not known, for the whole of the north and west sides of the house were altered and in the main rebuilt by Wyatt. This second fire seems to have been confined to the interior of the building attacked, for the porch was untouched, and remained in its original position in the centre of the inner wall of the hall side until 1805, soon after which year it was removed to make room for the cloisters.

No building operations of any importance seem to have been undertaken on the house itself between the death of Thomas, eighth earl, and the accession of George, eleventh earl, in 1794. Henry, called the "Architect Earl," confined his attentions to the gardens and river, and built the Palladian Bridge in 1736; his son and successor crowned the summit of the hill with an equestrian statue of Marcus Aurelius on an arch designed by Sir William Chambers.[2]

[1] The stables and outhouses were also destroyed. "Great loss by burning of the outhouses and famous stable of the Earl of Nottingham; a little before the same happened at Lord Pembroke's at Wilton."—March 11th, 1705, John Evelyn, *Memoirs*.

[2] Society of Artists, exhibited by Mr. (afterwards Sir William) Chambers:

1761.—No. 183 in Catalogue. "Elevation of a triumphal arch

The Palladian Bridge.

About the end of the eighteenth century James Wyatt was entrusted with the preparation of plans for altering the hall front and rebuilding the west side of the house. The plans provided for a double story of cloisters round the wall of the inner quadrangle, in which were to be placed the large collection of statues, sarcophagi, and busts which formerly must have crowded the great rooms and overflowed into the gardens.

These cloisters were not commenced on the north side until after 1805, for the original porch and plain inner wall are shown in a water-colour sketch by J. C. Buckler, executed in that year, and now in the library at Wrest Park. The work progressed slowly, and in July, 1810, Louis Simond writes: "Three miles beyond Salisbury we visited Wilton, Lord Pembroke's; it is an old house built in part by Inigo Jones. A whole wing was dismantled and thrown open ten years ago to make a gallery of antiques. The floors exposed to the injuries of the weather are half rotten, and the poor antiques, thrown about higgledy-piggledy, sans nose, sans fingers, sans every other prominent member, form a marble field of battle, half melancholy, half ridiculous, the sight of which would distress me beyond measure, were I their master and could not afford to finish the work so unfortunately begun. Sancho might well have said here 'qui trop embrasse mal étreint.' Had the antiques been simply arranged along the walls of the apartments as they happened to be with-

executed at Wilton, the seat of the Earl of Pembroke, in Wiltshire."

1765.—No. 202. "Principal front of the Casine at Wilton."

out tearing down doors and windows, it would have been an interesting and respectable sight, which the possessor and the public would have enjoyed all this time."

This state of chaos was restored to order a few years later, and the house has undergone no material alteration up to the present date. Wyatt's incursion was unfortunately not confined to the work of Earl Thomas, for there are three fireplaces of the Inigo Jones period, now lying stored near the house, which were turned out to make room for the Gothic trivialities of the early nineteenth century.

The building of Wilton House may be divided into four main periods; the first lasted approximately from 1542 to 1600, and may be called "Tudor." To this period belong the central tower of the western front and the so-called Holbein porch. The former is not in its original state, the openwork Gothic battlement and the clock lantern being the work of Wyatt. The porch is described by Milizia as the only specimen in England of the Roman style introduced by Hans Holbein in the time of Henry VIII, which was built by Holbein himself. "This edifice," he says, "although purer than the works of his successors, is a species of bastard style, between the Gothic and the Greek, but the ornaments and proportions are graceful and well chosen." More modern authorities agree that the Holbein theory cannot be upheld, having regard to dates and the known work of that master.

The next period extended from the fire, about 1635, the exact date cannot be ascertained, to 1648, when Webb brought Inigo Jones's scheme to a successful

conclusion. The south or garden front, with its two flanking towers, remains untouched, if we except the lead figure of Victory which now occupies the centre of the balustrade; the east front, with the exception of the central tower mentioned above, owes its general scheme to this second period, but the oriel windows of the towers are gone and the Gothic chapel-like building which survived until 1805 vanished under the hand of Wyatt. The tower at the north-west, which now stands isolated between nineteenth-century Gothic battlements, was also part of Inigo Jones's plan; its position is peculiar, as it is not in a square with the remainder of the ground plan, the reason for the deviation not being apparent.

The third period of rebuilding commenced at the fire of 1705 and was completed before 1732; the work appears to have been confined entirely to the hall front and not a vestige has survived, nor is there any known drawing which gives a view of Earl Thomas's sumptuous restoration.

Finally, between the years 1800 and 1812, Wilton House fell into the hands of James Wyatt, and Earl Thomas's north front was remodelled to suit the prevailing craze for debased Gothic architecture; the west front, containing the old chapel, was swept away to make room for the present library and its battlemented bookshelves of painted deal, plaster panelling disfigured the walls of the old baronial hall, and the artistic destruction of half the great house was achieved.

Wyatt's working drawings are still preserved at Wilton and are generally signed by James Wyatt

himself, although the name of Benjamin Wyatt also occurs, apparently as his assistant. The dates on the drawings vary from 1801 to 1809. There is also a sheet of plans and elevations for various pedestals of Chilmark stone, signed William Chantrey, April 4th, 1809.

EARLS OF PEMBROKE

(PRESENT CREATION)

1. WILLIAM, K.G., cr. 1551; m. (1) Anne Parr, (2) Anne Talbot.
2. HENRY (son), K.G., succeeded 1569; m. (1) Catherine Grey, (2) Catherine Talbot, (3) Mary Sidney.
3. WILLIAM (son), K.G., s. 1601; m. Mary Talbot.
4. PHILIP (brother), K.G., s. 1630; m. (1) Susan Vere, (2) Anne Clifford.
5. PHILIP (son), s. 1649; m. (1) Penelope Naunton, (2) Catherine Villiers.
6. WILLIAM (son), s. 1669; unmarried.
7. PHILIP (half-brother), s. 1674; m. Henrietta de Kerouaille.
8. THOMAS (brother), K.G., s. 1683; m. (1) Margaret Sawyer, (2) Barbara Slingsby, (3) Mary Scroop.
9. HENRY (son), s. 1733; m. Mary Fitzwilliam.
10. HENRY (son), s. 1750; m. Elizabeth Spencer.
11. GEORGE AUGUSTUS (son), s. 1794; m. (1) Elizabeth Beauclerk, (2) Catherine Woronzoff.
12. ROBERT HENRY (son), s. 1827; m. Princess Octavia Spinelli.
13. GEORGE (nephew), s. 1862; m. Gertrude Talbot.
14. SIDNEY (brother), s. 1895; m. Beatrix Louisa Lambton.

Photographs of Wilton House

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